IFAR reports

Volume 6 Number 5
July 1985

Formerly the Stolen Art Alert and Art Research News

Stolen Art Alert

The Dali Deception

Report from Europe

Advisory Council Profile

Pierre Auguste Renoir, Jeune fille en rose au chapeau, *stolen from Juan-les-Pins, no. 744*

The Dali Deception

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The Discovery of America by Christopher Columbus, *a photo-mechanical reproduction of Salvador Dali's painting of the same name, being sold worldwide as an original color lithograph by the artist*

Caveat emptor or "let the buyer beware" was never more applicable than it is now to alert print collectors to the enormous problem of forgeries being sold as authentic original lithographs by Salvador Dali. Many of these images are taken directly from Dali's art and, in particular, from his commercially commissioned works. The situation has been exacerbated by Dali's lifelong success at self-promotion. IFAR has been told that he has signed some 17,000 sheets of blank paper in settlement of a lawsuit, intended for the printing of reproductions of his *Tarot Cards*, a suite of watercolors. This reportedly marathon signing session, undertaken in 1979 by Dali, probably opened the way for much of the unauthorized and unregulated reproduction of his images. Stories of Dali's signing blank pieces of paper have been reported repeatedly in the press—in the *New York Times* (26 Mar. '81) and more recently in the *Wall Street Journal* (8 Mar. '85), and in *Libération* (18 Feb. '85), a French newspaper. IFAR has learned that Dali has not signed any blank sheets since 1980, and that he has recently signed a certificate to this effect.

Over the years, Dali's enormous popularity as an artist, his flamboyant life style, and more recently his grave illness, have consistently kept him in the public eye. Strong demand for his images has encouraged the proliferation of thousands of counterfeit prints reproducing Dali's original works, both those he was inspired to paint and his commissioned work, mostly watercolors made expressly for reproductions.

IFAR recently became involved in the authentication of one so-called lithograph that was sold by a gallery on Madison Avenue in New York City. Complaints about "high-

pressure" sales tactics and misrepresentations used by the gallery for selling these and other prints were being received by the Better Business Bureau in New York. IFAR has learned that potential customers of this gallery were being solicited aggressively by phone, mail and by mailgrams through Western Union. Much of the promotional material, which appeared to be misleading, was directed to physicians all over the country. The "lithograph" was sold with a "certificate of authenticity" from the gallery.

The work in question is entitled *The Discovery of America by Christopher Columbus.* It was advertised by the gallery as "a rare 15-color lithograph" and the "finest piece he [Dali] has ever produced." The sales material referred to the several hundred "hand-signed and numbered editions," implying that Dali himself signed the prints. The advertisement stressed the projected financial advantage in buying this print and said that Dali had been called "the most bankable artist of the Twentieth Century."

This so-called lithograph is a very poor and badly colored printed reproduction of a large, original painting formerly in the private collection of Mr. A. Reynolds Morse, a noted collector of Dali's art and an authority on the artist's work. The original painting is now part of the collection of the Salvador Dali Foundation Museum in St. Petersburg, Florida, of which Mr. Morse is president. When consulted by IFAR for his opinion on this work, Mr. Morse emphatically stated that it is simply a very poor, photo-mechanical reproduction of the original. It was totally unauthorized by the artist, and the owner (State of Florida) was thus falsely represented by the gallery. He pointed out that in this instance the Dali signature "is patently false and a forgery" and that Dali himself had nothing whatsoever to do with the transfer of this image to its multiple form. Consultation with M. Robert Descharnes of Paris, Dali's confidant and author of a number of books on the artist, found him totally in agreement with Mr. Morse's opinion.

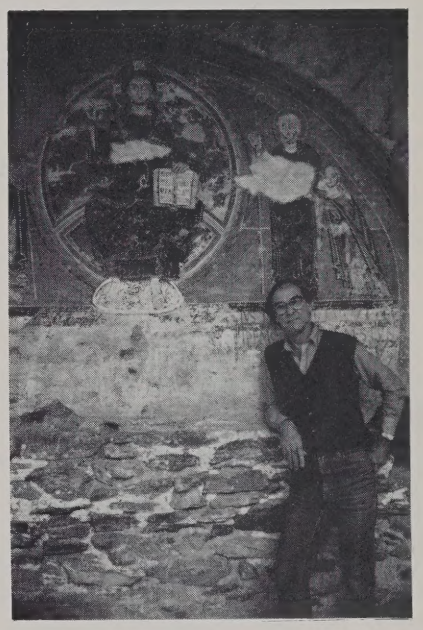
According to Mr. Morse, the printmaker/distributor had no valid contract with the museum or with Dali to reproduce this work. In fact, Dali never owned this right, and neither he nor his agent has the legal right to sell reproductions of Dali's *Columbus.* The Salvador Dali Foundation Museum (of the State of Florida) is now sole owner of the rights of reproduction, and also of the original copyright, no. H 12905, obtained from Huntington Hartford, (who commissioned the original oil in 1958) and authorized its reproduction by the New York Graphic Society. The Dali museum now has total control of all the rights to this work. Mr. Morse was indignant over the violation of copyright and reproduction rights, and felt that the false and misleading statements in the advertising material were injurious to the owner of the original work as well as to those who paid over $3,000 for a common, photo-mechanical reproduction worth possibly $10 or $15. "The worst feature of this fraud," Mr. Morse told IFAR, "is that the reproduction is so dreadful and nothing whatsoever like the original. A real issue is the abuse this great image has suffered in the unauthorized reproductions."

This gallery in New York was not the only organization selling this print. The same inferior reproduction can be found at art fairs and many other galleries throughout the United States. Numerous other counterfeit "lithographs" of images illegally taken from authentic works are still being falsely sold as original Dali prints. As Mr. Morse observed, by illegally selling a reproduction of a Dali image with a forged signature to a naive or unsuspecting public through clever and misleading advertising, the publisher/distributor profits illegally from Dali's fame, and in turn he defrauds the buying public. Mr. Morse estimates that the profits made by the distributors and publishers of fraudulent Dali images have been well over $400 million since 1980. He adds that the Dali museum alone receives from 10 to 15 requests each day from "investors in Dali graphics" asking about authenticity and values. "The tragic thing about all of this," Mr. Morse laments, "is that this on-going problem of fraudulent prints flooding the marketplace will begin to erode the position that Dali holds as a major 20th century artist, if it has not done so already."

Virgilia Heimsath Pancoast

IFAR Advisory Council Profile

IFAR's Advisory Council is the mainstay of its Authentication Service. Its members are distinguished by their contributions both to scholarship and connoisseurship. While their names and contributions may already be well known to our readers, this column gives Advisory Council members an opportunity to tell of their current work and concerns.



Professor Stubblebine at the Abbey of Novalesa, in the Piedmont, not far from the Mont Cenis Pass to France

James H. Stubblebine

James Stubblebine's eye has been practicing its art on Italian panel paintings of the thirteenth and fourteenth centuries since his undergraduate days at Harvard. As a freshman, he was attracted to fifteenth century pictures with gold backgrounds in the Fogg Art Museum, pictures that he now considers rather late. He recalls liking them as well as, or better than, his other freshman love, impressionist paintings. From Harvard, Mr. Stubblebine went to the Institute of Fine Arts where he studied with Richard Offner who was famous for his work on early Italian painting. Students remember Professor Offner's courses on Sienese painting that just reached Duccio at the end of the semester.

A professor at Rutgers University, Mr. Stubblebine teaches one of the few undergraduate courses in the United States on Italian painting of the thirteenth and fourteenth centuries; his second semester begins with Masaccio. As a teacher, James Stubblebine is able to inspire students with

continued on p. 4, col. 1

continued from p. 3
enthusiasm for Dugento painters, and several graduate students are now writing Ph.D. dissertations under his direction. A Stubblebine seminar is intensive, and it is not uncommon for the class to spend a two-hour session on a single painting, teasing every nuance of style out of the image through observation and analysis. Having looked at, thought about, written about, and taught the artists of the Italian thirteenth century for twenty-five years, James Stubblebine can make distinctions among these painters that most people miss. He writes evocatively of "brittle creatures in the San Silvestro chapel at SS. Quattro Coronati, Rome" or "figures of grand sobriety at Bominaco near L'Aquila." While few can conjure up these little-known images, Mr. Stubblebine's language makes us wish we could. It is redolent of an intimacy with the works and an admiration for the creations of the thirteenth century that few scholars can rival. His familiarity is so complete that Mr. Stubblebine maintains, "One can almost say more about Cimabue than about Michelangelo."

Professor Stubblebine is the author of the two-volume study, *Duccio di Buoninsegna and His School* (Princeton University Press, 1979). While completing that book, he began a series of summer trips to different parts of the Italian peninsula as part of a plan to write a history of Dugento painting for all regions. This history will not favor Tuscany and diminish the other schools because of the leading role subsequently taken by Florence and Siena. His study of the regions began—Calabria, Apulia, and the Veneto. When he plans a trip, Mr. Stubblebine's strategy begins with the most detailed maps published by the TCI (Touring Club Italiano), and he claims to have visited towns too small to be included in these plans. He drives to see frescoes and panel paintings in public collections and churches, gathering photographs to collect the visual evidence of Dugento painting never before assembled. One great difficulty has been a strike at the Gabinetti Fotografici, the photographic arm of the Italian national monuments administration.

At the time Mr. Stubblebine was finishing his *Duccio* and thinking of his Dugento painting book, he was asked to undertake the preparation of an annotated bibliography of the literature of Dugento art history for G.K. Hall (Boston, 1983, 209 pages). This project alerted him to many paintings, perhaps published once in a provincial journal, which helped to determine the regional itineraries for future trips. The *Bibliography* eventually included several thousand entries: books, articles, and reviews. Its introduction serves as a guide to the author's intentions for the history of Dugento painting book.

Professor Stubblebine is studying style and its meaning in painting throughout Italy in the thirteenth century. He defines the stylistic features of each region's art, specifying the "pressures," as he calls them, that shaped each one. He does not neglect to explain the aspects of style that unite Dugento painting, distinguishing it from the earlier Romanesque style and the individualizing trends at the century's end when the great personalities began to emerge in distinct careers. This book will be the culmination, to date, of Professor Stubblebine's career of study in an area which grows daily in popularity because of his own efforts and eloquence. As pointed out by Pina Belli d'Elia, a museum director in Bari, it will also be a contribution that can only be made by an outsider, a non-Italian, a scholar without regional bias, who can step back to view the field from an objective distance.

Constance Lowenthal

Albert Marquet, Le Pont Neuf, *oil on canvas, 55 x 46 cm., signed l/l, owner sought. The painting was found in a Paris gallery by French police, and it is suspected of having been stolen.*

Paris

Our European correspondent, Francine Bayard-Leblache, who recently reported the theft of French impressionist paintings from southern France, has learned that in connection with their investigation French police have recovered a painting and are seeking its owner (*IFARreports*, Mar. '85, vol. 6, no. 2, p. 5). In addition, police are anxious to learn the whereabouts of two paintings stolen in the theft from Nelly Duhem's home in Juan-les-Pins. Two important pictures are still missing and officials believe they were sold abroad. The two paintings are a Renoir pastel, *Jeune fille en rose au chapeau,* and a Sisley oil, *Matin d'automne* (see nos. 744, 746). An Albert Marquet painting was seized in connection with the investigation of Mme. Duhem's theft and its owner is being sought. It is an oil entitled *Le pont neuf* (see corresponding photograph).

Police have been investigating the theft of paintings by Monet, Gauguin, Pissarro, Sisley, Boudin, Lebour, Carrière, Guillaumin, and a sketch by Rodin for several months. That search has led to a number of recoveries in the U.S., Holland, Austria and West Germany. As reported earlier, all other paintings stolen from Mme. Duhem's home (except the above mentioned Renoir and Sisley paintings) have been recovered, and seven people have been arrested in connection with the theft, including M. Arthur Melki, director of Art-Mel, 63 rue du Faubourg Saint-Honoré, Paris. M. Melki has been accused of selling the paintings.

Anyone with information about the Renoir, Sisley, or the Marquet, is requested to contact IFAR in New York or Lausanne, or the Office Central pour la Répression du Vol d'Oeuvres et Objets d'Art, telephone Paris, 266.25.50, 12 rue d'Aguesseau, Paris 8, postes 406 or 704, or Judge Bellenger, telephone Grasse 16.93.36.37.38.

Larchant, France

Our European office has been asked to re-publish information about the 1982 theft from a church in Larchant (*SAA*, May '83, vol. 4, no. 3, p. 15, nos. 440-2, *83.125.1-3). We have received new photographs and are publishing them here with descriptions as follows.

Pietà (French, 15th Century). Wood. 120 x 160 cm. Classified Historic Monument, 1906. *83.125.2. Larchant, France. 10 Nov. '82.

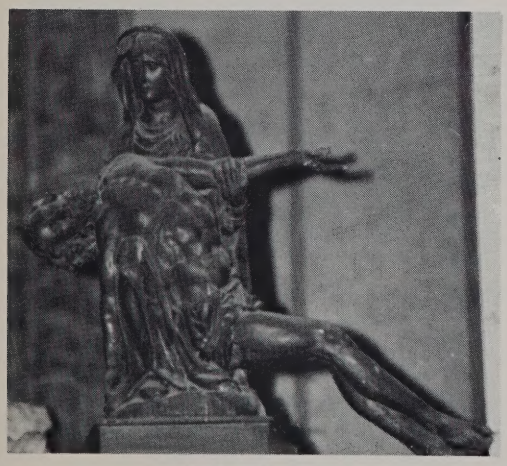
St. Madeleine (France, 15th Century). Wood. Approx. H. 120 cm. *85.125.3. Larchant, France. 10 Nov. '82.

St. Vincent (French, 15th Century). Wood. Approx. H. 100 cm. Classified Historic Monument, 1906. Represented as a deacon. *83.125.1. Larchant, France. 10 Nov. '82.

Claire Eatz Indicted

St. Vincent, still missing

St. Madeleine, still missing



Pietà, still missing

John L. Hogan, assistant director in charge of the N.Y.C. FBI office, announced the indictment of Claire Eatz on June 17 (*IFARreports*, May/Jun. '85, vol. 6, no. 4, p. 4, and *SAA*, Nov. '83, vol. 4, no. 6, pp. 2-5). A trial date has been set for September 19. In an eight-count bill of indictment, the Grand Jury of the Southern District of New York charged Mrs. Eatz with seven counts of interstate transportation and one count of perjury. As stated in the indictment, Mrs. Eatz is charged with the interstate transportation of four paintings, having a value of more than $5,000, knowing them to have been "stolen, converted and taken by fraud." The paintings named in the indictment are *'Cora's Shear-Tail' with a Single Orchid* by Martin Johnson Heade, *Moving Camp* by Henry Farny, *Still Life with Roses* by Severin Roesen, and *Antibes au Mistral* by Claude Monet.

As reported in the May/June issue of *IFARreports* (vol. 6, no.4, p.4), Mrs. Eatz took a Heade painting, *'Cora's Shear-Tail' with a Single Orchid,* on consignment from Sally Turner, a Phoenix, Az. art dealer, in 1982. Mrs. Turner never received payment for the painting, although Mrs. Eatz returned it to her six months later. In that time, unknown to Mrs. Turner, Mrs. Eatz had sold the painting to Alexander Gallery, N.Y., who in turn sold it to Hirschl & Adler Galleries, N.Y. Hirschl & Adler had consigned the painting to Mrs. Eatz, who returned it to Mrs. Turner. Since Sally Turner was in possession of the Heade painting, and Hirschl & Adler had not received payment for it (from Mrs. Eatz) they sued Mrs. Turner in U.S. District Court, Trenton, N.J. Mrs. Eatz was not named as a defendant because of an involuntary bankruptcy petition. Mrs. Turner told IFAR the case was settled out of court and that she returned the painting to Hirschl & Adler. Stuart Feld, President and Director of Hirschl & Adler, said the gallery "prevailed in court," and that they were awarded the painting. He said that Hirschl & Adler voluntarily reimbursed her a substantial amount of money, which was "in the five figures." Mrs. Turner maintains that her battle against Claire Eatz has cost her $150.000.

L.S.P.

WW II Losses: Owner Searching for Paintings

Pierre Auguste Renoir (French, 1841-1919). Tête de jeune fille, *1895, oil on canvas. 48.5 x 39.5 cm., Signed in u/l. *78.326.1.*

Camille Pissarro (French, 1830-1903). Rue de village, *1871, oil on canvas, *78.326.2.*

In 1979 two paintings, a Renoir, *Tête de jeune fille*, and a Pissarro, *Rue de village*, appeared on Interpol's "12 Most Wanted List," but to date no one knows their whereabouts (*ATA Newsletter*, Nov. '79, vol. 1, no. 9, p. 1, *78.326.1-2). The New Jersey owner has asked IFAR to republish information about the theft, with the hope that someone will recognize the paintings. The owner wrote IFAR that when his parents emigrated from Berlin in 1938, two of their paintings "mysteriously disappeared." All of their other possessions were shipped from Germany to the U.S. via Holland, and everything except the box containing these two paintings arrived intact. After World War II the owner's father made a considerable effort to locate the paintings, but was unsuccessful. Over the years numerous efforts have been made to recover them, articles have been published, and an advertisement appeared in the German magazine, *Die Weltkunst*, May 15, 1959. A considerable reward has been offered, subject to usual conditions, but there has been no response. Anyone with information about these two paintings is asked to contact IFAR.

Stolen Hopi Ahl Nakchi Discovered in Art Institute of Chicago

Three Hopi Ahl Nakchi (horned headdresses), stolen from a kiva (prayer house) sometime between 1969 and 1979, were discovered earlier this year at the Art Institute of Chicago. These sacred headdresses belonged to the Mishongnovi pueblo, one of twelve Hopi Indian reservations located on the mesa in Keams Canyon, Arizona. Since the theft of the headdresses, an important religious ceremony has been delayed for five years.

The Ahl Nakchi were donated to the Art Institute of Chicago in 1980 by Avery Z. Eliscu and Jerald A. Goldfarb, two Chicago businessmen. They had bought the artifacts from Meryl Pinsoff Platt, a Wilmette, Illinois art dealer. On March 22, 1985, Ms. Platt was indicted by a federal grand jury on charges of possession and interstate transportation of stolen property. Currently, the headdresses are being held by the Art Institute of Chicago until the trial, scheduled for the end of the summer.

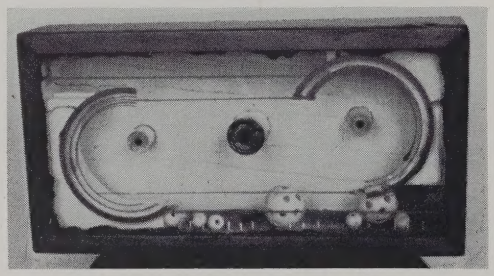
Since the theft many suspicions and accusations among the leaders and members of the pueblo have disrupted their community. Officials believe the theft was engineered by unknown black-market collectors who bribed the Hopi to steal the artifacts, perhaps paying them a few hundred dollars.

The three stolen Ahl Nakchi, dating from about 1900, are made of gourd fibers, wood, and yucca. They were once worn on top of the priests' heads during the gathering of cornmeal for a Soyal ceremony in the two-horned society, a Hopi sect. The ceremony is the keystone of the Hopi religious system and the start of a new year. During the celebration, boys are initiated into manhood. The priest may also pass on secrets concerning his responsibilities to a successor. Traditionally the Soyal ceremony was celebrated during the winter solstice, whereas now it is celebrated when there are enough boys available. The last celebration by the Mishongnovi pueblo was in 1969.

The next Soyal ceremony was to have been held in 1979, but it was then that the Hopi discovered the Ahl Nakchi were missing. A sketch was made of the three headdresses and circulated throughout the Hopi community. In 1981 one of the Ahl Nakchi, recognized by a person who knew the sketch, was seen on display in the Art Institute of Chicago. The other two were in storage. The museum immediately removed the headdress from public view. According to Eileen Harakal, the Director of Public Affairs, the museum "had no idea that the headdresses were stolen." The return of the Ahl Nakchi will depend on the timing of Meryl Platt's trial and whether the headdresses or photographs of them will be introduced as exhibits. The Hopi of the Mishongnovi pueblo only wish to get the Ahl Nakchi back by December so they can perform the long-awaited Soyal ceremony.

A. Caravella

Waxman Case Closed, Owner Sought



Joseph Cornell (American, 1903-72), Box Construction, *owner sought*

In 1982 IFAR reported the recovery of art from the apartment of Dr. Frank Waxman, Philadelphia (*SAA*, Mar./Apr. '82, vol. 3, no. 2, pp. 1-6). Fifty or more thefts have been attributed to Dr. Waxman, and about 170 objects were seized from his apartment. All of the stolen art was returned to its owners with the exception of an unclaimed Joseph Cornell *Box Construction*.

On November 3, 1983, Dr. Waxman pleaded guilty in Philadelphia to six counts in a 29-count bill of indictment. On May 3 he was sentenced and placed on five years probation and fined $60,000. In addition, the judge ordered that no one, including Dr. Waxman, members of his family, or his associates, could profit from a television show, a film, book, radio, or magazine story of his trial or events leading up to it. In October 1983, Dr. Waxman pleaded guilty in Los Angeles to the theft of three works, including the Cornell box. He recently completed a sentence of eight to nine months in prison. If the rightful owner of the Cornell box (see photograph above) cannot be found, the judge told Dr. Waxman to donate it to an educational institution or museum. Anyone with information is asked to contact IFAR or Special Agent Robert Bazin, FBI, Philadelphia 215/629-0800.

Recoveries

Paintings

MORANDI, Giorgio, *Flowers* (*SAA*, May/Jun. '82, vol. 3, no. 3, p. 12, no. 475, *82.73.30).

SAGRESTANI, Giovanni Camillo, *Presentation of the Virgin in the Temple* (*SAA*, May/Jun. '82, vol. 3, no. 3, p. 11, no. 466, *82.73.10).

Prints and Drawings

REMBRANDT HARMENSZ van Rijn, *Beggar Seated on a Bank* (*IFARreports*, Mar. '85, vol. 6, no. 2, p. 17, no. 268, *85.129.12).

_____, *Flight into Egypt* (*IFARreports*, Mar. '85, vol. 6, no. 2, p. 17, no. 270, *85.129.36).

_____, *Six's Bridge* (*IFARreports*, Mar. '85, vol. 6, no. 2, p. 19, no. 279, *85.129.32).

_____, *St. Jerome Reading in an Italian Landscape* (*IFARreports*, Mar. '85, vol. 6, no. 2, no. 281, *85.129.18).

SCHONGAUER, Martin, *Noli me tangere* (*IFARreports*, Mar. '85, vol. 6, no. 2, p. 20, no. 295, *85.129.10).

_____, *Virgin Seated in a Courtyard* (*IFARreports*, Mar. '85, vol. 6, no. 2, p. 21, no. 297, *85.129.11).

HIRSCHVOGEL, Augustin, *Landscape with Bridge Connecting a Town with a Fortress* (*IFARreports*, Mar. '85, vol. 6, no. 2, p. 22, no. 304, *85.129.7).

Decorative Arts

Metals

Spanish, *Peacock Aquamanile* (*SAA*, Oct. '82, vol. 3, no. 7, p. 22, no. 1089, *82.386).

Correction

The following were reported recovered (*SAA*, Jul. '83, vol. 4, no. 4, p. 6) but are still missing. Their descriptions are as follows:

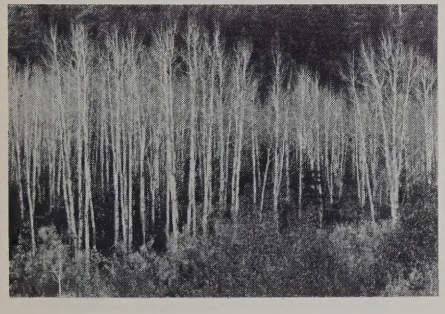
MORANDI, Giorgio (Italian, 1890-1964). *Grizzana Landscape*, 1932. Oil on canvas. 50.5 x 60.5 cm. Signed and dated in l/r: Morandi 1938. Ref.: A. Boschetto et al, *La Collezione Roberto Longhi*, 1971, pl. 141. *82.73.28. Florence, Italy. 27 Sep. '81 (*SAA*, May/Jun. '82, vol. 3, no. 3, p. 12, no. 476).

MORANDI, Giorgio (Italian, 1890-1964). *Violet-colored Objects*, 1937. Oil on canvas. 61.8 x 76.3 cm. Ref.: A. Boschetto et al, *La Collezione Roberto Longhi*, 1971, pl. 142. *82.73.29. Florence, Italy. 27 Sep. '81 (*SAA*, May/Jun. '82, vol. 3, no. 3, p. 12, no. 478).

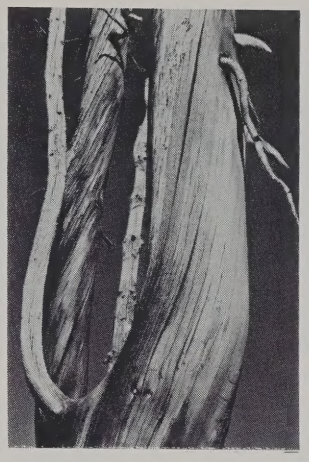
Addendum

IFAR recently reported the theft of a group of Ansel Adams photographs (*IFARreports*, Mar. '85, vol. 6, no. 2, p. 15, nos. 240-7). We have since received good photographs and a better description of the loss (see the following). Five were discovered missing in November, 1984, and earlier in March of 1983, three others were found missing. Since these photographs are not unique, it would be difficult to identify them, yet they would be distinctive if sold in a group. Four of the mats had been reduced in size, and those photographs could therefore be identified if sold separately.

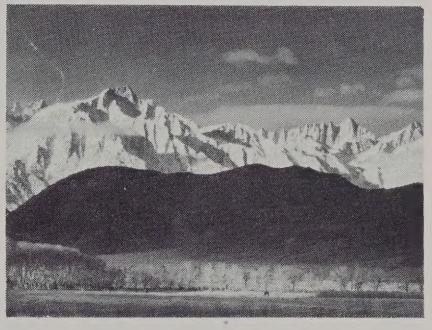
Ansel Easton Adams (American, 1902-84), Winter in Yosemite Valley, *negative 1944, print c. 1944-5. Gelatin silver print. 15.9 x 11.3 cm. Signed in l/r recto of mount: Ansel Adams. Label with title on verso of mount. *85.182.3. New York, N.Y. Before Mar. '83.*



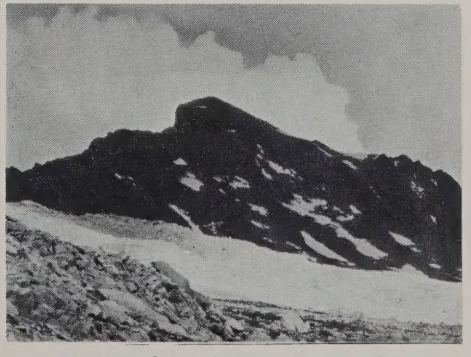
Ansel Easton Adams (American, 1902-84), Aspens, Late Autumn, Colorado, *negative 1937, print c. 1937-9. Gelatin silver print. 10.8 x 16.3 cm., mount cut to 16.7 x 23.2 cm. Signed in l/r recto of mount. Title on verso of mount. *85.182.4. New York, N.Y. Before Nov. '84.*



Ansel Easton Adams (American, 1902-84), Tree Trunk, High Sierra, *negative 1933, print c. 1940-53. Gelatin silver print. 17.7 x 10.9 cm. Signed in l/r recto of mount: Ansel Adams. Label with title on verso of mount. *85.182.2. New York, N.Y. Before Mar. '83.*



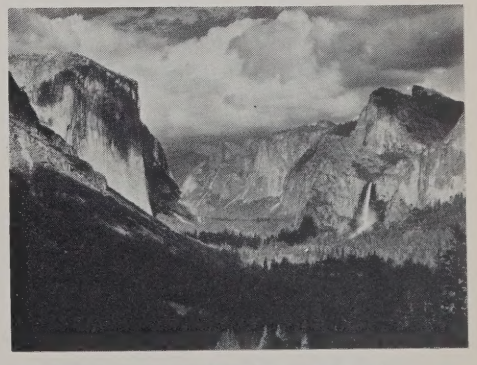
Ansel Easton Adams (American, 1902-84), Mount Whitney, Winter, Horse in Sun, *negative 1944, print c. 1944-53. Gelatin silver print. 17.2 x 23.4 cm., mount cut to approx. 22.2 x 29.8 cm. Signed in l/r recto of mount: Ansel Adams. Label with title on verso of mount. *85.182.5. New York, N.Y. Before Nov. '84.*



Ansel Easton Adams (American, 1902-84), Muir Pass and the Black Giant, *c. 1930. Gelatin silver "Parmelian" print. 15.2 x 20 cm. Signed in l/l recto of print: Ansel Adams. *85.182.1. New York, N.Y. Before Mar. '83.*

Ansel Easton Adams (American, 1902-84), Lake MacDonald, Glacier National Park, Montana, *negative 1942, print c. 1945. Gelatin silver print. 17.7 x 25.3 cm., mount cut to approx. 22.2 x 29.8 cm. Signed in l/r recto of mount: Ansel Adams. Label with title and date on verso of mount. *85.182.6. New York, N.Y. Before Nov. '84.*

Ansel Easton Adams (American, 1902-84), Grass, Leaves, Pool, High Sierra, *c. 1943. Gelatin silver print. 10.7 x 40.7 cm. Signed in l/r recto of mount: Ansel Adams. Label with title and date on verso of mount. *85.182.8. New York, N.Y. Before Nov. '84.*



Ansel Easton Adams (American, 1902-84), Yosemite Valley, *c. 1945. Gelatin silver print. 16.8 x 22.9 cm., mount cut to approx. 22.9 x 28.9 cm. Signed in l/r recto of mount: Ansel Adams. Label with title and date on verso of mount. *85.182.7. New York, N.Y. Before Nov. '84.*

Stolen Art Alert

Resolution on Richard Serra's *Tilted Arc*

On March 6-8, a hearing was held by the Regional General Services Administrator to consider removal of Richard Serra's sculpture, *Tilted Arc*, installed in Federal Plaza, N.Y.C. in 1981. (*IFARreports*, Apr. '85, vol. 6, no. 3, pp. 2-3). The majority of speakers at that hearing were against removal of the sculpture, but on April 10, the panel which presided at this hearing recommended that *Tilted Arc* be removed. This recommendation was submitted to the Acting Administrator of the General Services Administration, Dwight Ink. When Mr. Ink announced his final decision to remove the sculpture, he said he would ask the National Endowment for the Arts to appoint a panel to find an alternate site. Mr. Serra has maintained that if the sculpture is removed from the plaza it will therefore be destroyed since it was created specifically for Federal Plaza.

Addendum

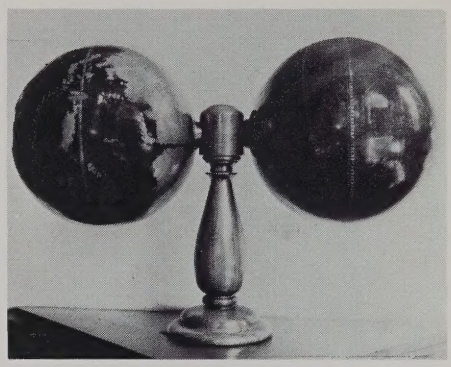
IFAR recently published a letter by Cardiss Collins regarding the new IRS tax regulations (*IFARreports*, Jan./Feb. '85, vol. 6, no. 1, pp. 4-5). Form #8282 and #8283 may be obtained by writing the following: Forms Distribution Center, P.O. Box 1040, Methuen, Ma. 01844.

Stolen Objects

The stolen works listed in this publication are grouped under seven main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Islamic Art, Oriental Art and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of that information.



Chinese Terrestrial and Celestial Globes (pair mounted together), no. 822

London

The Royal Geographical Society, Kensington Gore, London has announced the theft of four globes, and a reward of £1,000 is being offered, subject to usual conditions (nos. 821-4). The most important item stolen was a pair of terrestrial and celestial Chinese globes mounted together (no. 822). They were given to the society by Mr. Langdon Warner, on July 3, 1919. Mr. Warner, who was the director of the Pennsylvania Museum, said he acquired them from a Chinese dealer who believed them to have been made in North China. These globes are believed to be the only pair of their kind in existence, whereas the other three, though valuable, are not uncommon.

New York Recovery

Detective Tom Moscardini, of the New York Police Department, Special Frauds, is credited with another recovery, in his growing list of successes (*SAA*, Dec. '84, vol. 5, no. 10, pp. 1, 8). A Renoir painting, *Portrait of Madame Pratt*, was recovered on June 4 in New York (no. 745). The painting was stolen in transit as it was being shipped in November from Oklahoma City to the Wally Findlay Gallery, 17 East 57th Street, N.Y. Findlay's records erroneously showed that the painting had been returned, a check in February showed that it was missing. Det. Moscardini learned through an informant that the painting was being offered for sale in New York. The informant told Det. Moscardini he had been approached by a man selling the picture. Det. Moscardini posed as a prospective buyer and met the seller at a restaurant in Greenwich Village. They first met to negotiate the price, and agreed on $130,000, a price well below its value. Another meeting was arranged where Det. Moscardini used a SoHo gallery to finalize the deal and close the net. The gallery was filled with undercover police. After the painting was unwrapped, the police arrested two suspects, Frank DeMichele, 49 years old, who lives in Queens, and Thomas Tuzzolo, 25, of Manhattan. The two men were to be charged with criminal possession of stolen property.

L.S.P.

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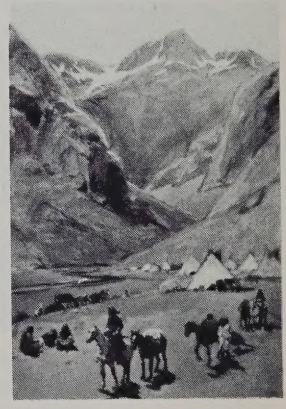

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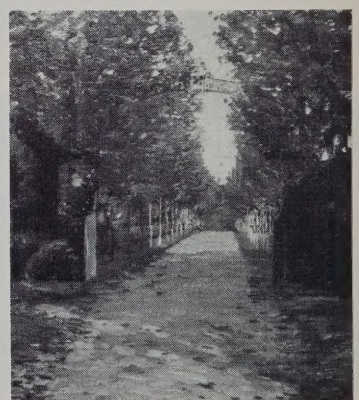

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Paintings, Pastels, Mixed Media Works, Watercolors

American, 18th Century

690 Unknown. Portrait of Amos Doolittle (1754-1832). Pastel on paper. 39.4 x 29.2 cm. Paper mounted on fabric, on wooden stretcher. *85.328. New Haven, Ct. May '85.

American, 19th Century

691 BLAKELOCK, Ralph-Albert (1847-1919). Miniature Landscape. Oil. 12.7 x 12.1 cm. Defective canvas. 85.364.4. New York, N.Y. May '85.

692 EATON, Charles-Warren (1857-1937). Landscape. Oil. 90.2 x 52.1 cm. Signed in l/l: Chas. Warren Eaton. 85.364.3. New York, N.Y. May '85.

693 FARNY, Henry F. (1847-1916). Happy Days of Long Ago (sketch), 1912. Oil on canvas. 81.3 x 55.9 cm. Signed in l/r. *85.363.1. Cincinnati, Oh. 15 May '85.

694 FITLER, William Crothers (1857-1915). End of Day. Oil. 29.2 x 39.4 cm. Signed in l/l: W. C. Fitler. 85.364.8. New York, N.Y. May '85.

695 GIFFORD, Robert Swain (1840-1905). Landscape. Oil. 17.8 x 30.5 cm. 85.364.9. New York, N.Y. May '85.

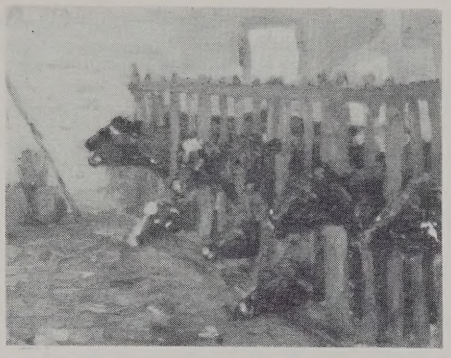
696 VOGT, Louis Charles (1864-1938). Boston Commons. Oil on board. 35.6 x 30.5 cm. Signed in l/l. *85.363.3. Cincinnati, Oh. 15 May '85.

697 VOLKERT, Edward Charles (1871-1935). Cattle in Barn. Oil on board. 20.3 x 25.4 cm. *85.363.5. Cincinnati, Oh. 15 May '85.

698 VOLKERT, Edward Charles (1871-1935). Holsteins in Field with Elms. Oil on canvas. 50.8 x 61 cm. Signed in l/l. *85.363.4. Cincinnati, Oh. 15 May '85.

699 VOLKERT, Edward Charles (1871-1935). June Morning. Oil on canvas. 83.8 x 91.4 cm. Signed in l/r. *85.363.6. Cincinnati, Oh. 15 May '85.

700 WYANT, Alexandre H. (1836-92). Mountain Stream. Oil. 46.4 x 63.5 cm. Signed in l/l: A.H. Wyant. 85.364.2. New York, N.Y. May '85.



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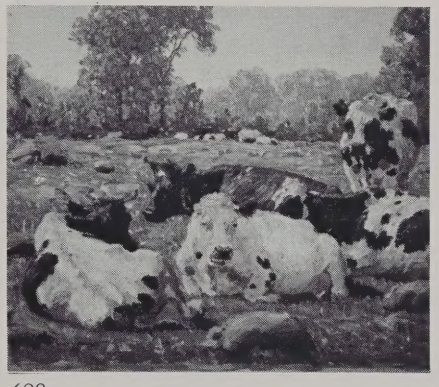

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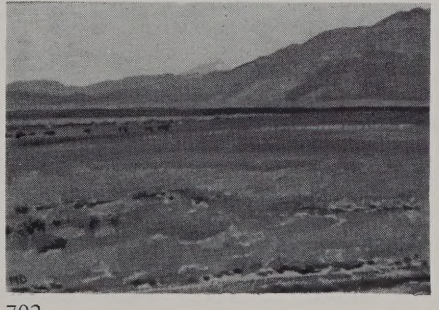

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American, 20th Century

701 AUSTIN, Janet H. Cold Front. Oil on canvas. 58.4 x 76.2 cm. Signed l/r. *85.320. Haverford, Pa. 31 Mar. '85. *Recovered.*

702 DIXON, Maynard (1875-1946). Washoe Valley, Nevada, 1937. Oil on board. 24.8 x 27.3 cm. Initialed in l/l. Title and date in l/l: Washoe Valley, Nev. Oct. 1937. *85.315. Burlingame, Ca. 10 May '85.

703 KIDD, Thomas. Book Illustration: Dialogue with Darkness, by Paul Anderson, published by Tor Books. *85.336.10. New York, N.Y. 23 Apr. '85. *Reward.*

704 KIDD, Thomas. Book Illustration: Firewatch by Connie Willis, published by Bluejay Books. *85.336.11. New York, N.Y. 23 Apr. '85. *Reward.*

705 KIDD, Thomas. Book Illustration: The Frozen Waves, by Robert Vardeman, published by Avon Books. *85.336.12. New York, N.Y. 23 Apr. '85. *Reward.*

706 KIDD, Thomas. Book Illustration: The Imperator Plot (Sleepwalker's World) by Steven Spruill, published by Tor Books. *85.336.9. New York, N.Y. 23 Apr. '85. *Reward.*

707 KIDD, Thomas. Book Illustration: Lord of the Skies, by Fred Pohl, cover for Amazing Magazine. *85.336.4. New York, N.Y. 23 Apr. '85. *Reward.*

708 KIDD, Thomas. Book Illustration: Meanwhile, by Max Handley, published by Warner Books. 85.336.13. New York, N.Y. 23 Apr. '85. *Reward.*

709 KIDD, Thomas. Book Illustration: Mollworld, by Samtow Sucharitkul, published by Tor Books. *85.336.2. New York, N.Y. 23 Apr. '85. *Reward.*

710 KIDD, Thomas. Book Illustration: Oath of the Renunciates, by Marion Zimmer Bradley, published by S.F. Book Club. *85.336.1. New York, N.Y. 23 Apr. '85. *Reward.*

711 KIDD, Thomas. Book Illustration: One Step from Earth, by Harry Harrison, published by Tor Books. 85.336.6. New York, N.Y. 23 Apr. '85. *Reward.*

712 KIDD, Thomas. Book Illustration: Shadows out of Hell, by Andrew Offutt, published by Ace Books. *85.336.5. New York, N.Y. 23 Apr. '85. *Reward.*

713 KIDD, Thomas. Book Illustration: Silent Invaders, by Robert Silverberg, published by Tor Books. 85.336.3. New York, N.Y. 23 Apr. '85. *Reward.*

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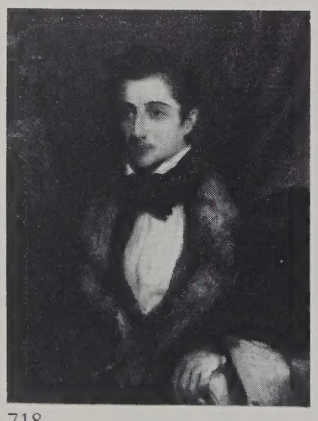

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714 KIDD, Thomas. Book Illustration: Trojan Orbit, by Mack Reynolds, published by Baen Books. *85.336.8. New York, N.Y. 23 Apr. '85. *Reward.*

715 KIDD, Thomas. Book Illustration: Year's Best Science Fiction, 1st Annual Collection, edited by Gardner Dozios, published by Bluejay Books. *85.336.7. New York, N.Y. 23 Apr. '85. *Reward.*

716 ROCKWELL, Norman (1894-1978). Lady Playing Golf. Oil. *85.330. Maui, Hi. 22 Jan. '85.

717 VENTURINI, Gary. The Worker. Oil. 152.4 x 121.9 cm. *85.325.6. Los Angeles, Ca. 22 May '85.

Belgian, 19th Century

718 CAISNE, Henri de (or Henri De Caisne) (1799-1852). Self-Portrait. Oil on composition board. 22.1 x 17.3 cm. Inscribed on verso on blue backing paper at u/r in graphite: Cable/dessin le coffre. *85.327. New York, N.Y. 27 Apr. '85.

Canadian, 19th Century

719 FORBES, Elizabeth Adela Stanhope (1859-1912). Zennon Village, Cornwall. Oil on paper over wood. 17.1 x 24.8 cm. Inscribed in graphite on verso of frame: 16. *85.343. Buckinghamshire, England. 2 Mar. '85.

Canadian, 20th Century

720 SUZOR-COTI, Aurèle (1869-1937). Young Girl Knitting, 1911. Oil on canvas. 41.9 x 33 cm. Signed in l/r. *85.350.2. Mount Royal, Que. Feb. '85.

Dutch, 17th Century

721 METSU, Gabriel (1629-67). Music Lesson. Oil. Approx. 121.9 x 91.4 cm. *85.345.1. Oxford, England. 14 Feb. '85. *Reward.*

722 WILT, Thomas van der (1659-1733). Dr. Boerhaave, 1690. Oil on canvas. 55 x 46 cm. *85.358. Pisa, Italy. 15 Apr. '83.

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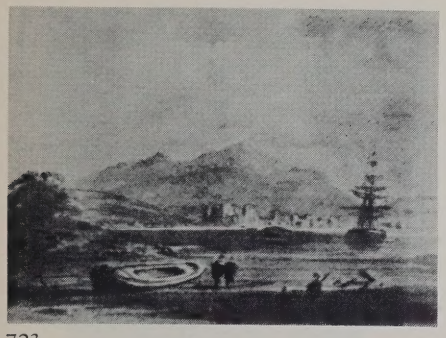

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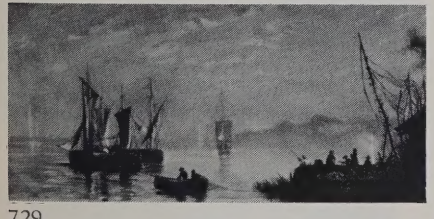

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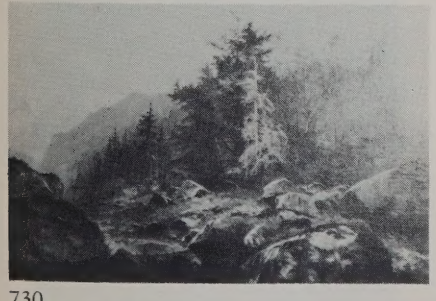

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English, 18th Century

723 GILPIN, William Sawrey (1762-1843). Caerphilly Castle. Watercolor. Approx. 20.3 x 29.2 cm. *85.345.7. Oxford, England. 14 Feb. '85. *Reward.*

724 Unknown. Rural Landscape. Oil on canvas. 25.4 x 35.6 cm. *85.346.4. Winchester, England. 27 Mar. '85.

English, 19th Century

725 ASPINWALL, Reginald. Harvest Time, 1838. Oil on canvas. 24.8 x 48.9 cm. Dated in l/r. *85.342. Oxfordshire, England. 19 Feb. '85.

726 HERRING, John Frederick Senior (1795-1865). Farm Scene. Oil on canvas. 35.5 x 49.5 cm. Group of three cows, two sheep and ducks by a pond. 85.339.2. Warminster, England. 28 Feb.'85.

727 HERRING, John Frederick Senior (1795-1865). Three Cart Horses at Rest in a Landscape. Oil on canvas. 37 x 49.5 cm. Signed. Roller and horses in distance. 85.339.1. Warminster, England. 28 Feb. '85.

728 HOLLIDAY, Edward. Dead Game, 1879. Oil on mill board. 44.5 x 34 cm. Signed and dated. 85.339.3. Warminster, England. 28 Feb.'85.

729 HULK, Abraham, Attributed to. Fishing Boats in Estuary. Figures on bank to right, row boat at center foreground. *85.346.3. Winchester, England. 27 Mar. '85.

730 LEADER, Benjamin William (1831-1923). Mountain Scene. Oil on canvas. 51 x 68 cm. Signed in l/l: B.W. Leader. *85.347.1. Cullingworth, England. 9 Mar. '85.

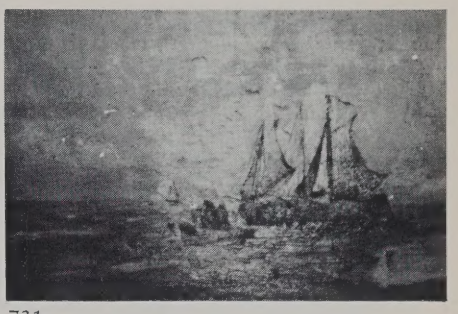
731 LEGGATT, A.B. Beached Fishing Boats, 1895. Oil on panel. 15.2 x 22.2 cm. Signed and dated. Figures in center ground removing catch. *85.346.1. Winchester, England. 27 Mar. '85.

732 LUCAS, C. Fishing Boats under Sail off Coastal Town. Oil on panel. 15.2 x 22.9 cm. *85.346.2. Winchester, England. 27 Mar. '85.

733 Norwich School. River Landscape. Oil on canvas. 46 x 61 cm. Man and dog in a punt, cattle grazing and drinking. *85.347.2. Cullingworth, England. 9 Mar. '85.

734 RUSKIN, John (1819-1900). Blossom. Watercolor. 29.2 x 20.3 cm. *85.345.6. Oxford, England. 14 Feb. '85. *Reward.*

735 RUSKIN, John (1819-1900). Tulip. Watercolor. 29.2 x 20.3 cm. *85.345.5. Oxford, England. 14 Feb. '85. *Reward.*



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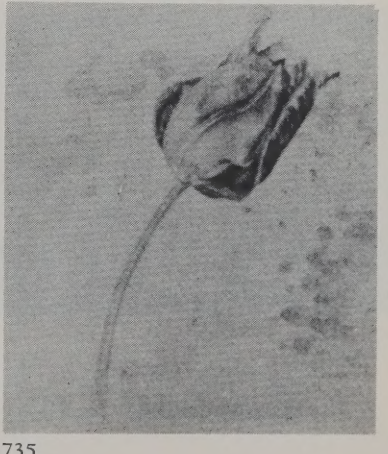

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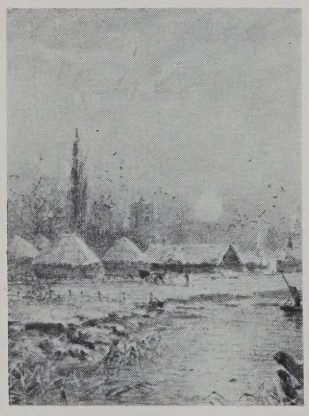

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736 Unknown. Mother and Two Children. Watercolor. *85.347.4. Cullingworth, England. 9 Mar. '85.

737 Unknown. River Landscape. Watercolor. *85.347.3. Cullingworth, England. 9 Mar. '85.

738 WALTERS, G.S. Winter River Landscape, 1881. Watercolor. 17.8 x 12.7 cm. Signed and dated. *85.348. London, England. 7 Mar. '85.

739 WINT, Peter de (1784-1849). Landscape. Watercolor. Approx. 20.3 x 29.2 cm. *85.345.4. Oxford, England. 14 Feb. '85. *Reward.*

European, 17th Century

740 Unknown. Holy Family. Oil on canvas. 82.5 x 61 cm. *85.354. Tournus, France. 17 Nov. '84.

French, 19th Century

741 BARILLOT, Léon (1844-1929). French Pasture. Oil on canvas. 48.9 x 64.1 cm. *85.363.2. Cincinnati, Oh. 15 May '85.

742 CAZIN, Jean-Charles (1841-1901). End of Day. Oil. 31.1 x 38.7 cm. Signed in l/r: J.C. Cazin. 85.364.1. New York, N.Y. May '85.

743 HUOT, Charles-Edouard (1855-1930). Interior with Child, 1896. Oil on canvas. 40.6 x 68.6 cm. Signed and dated in l/l, Paris, 1896. *85.350.1. Mount Royal, Que. Feb. '85.

744 RENOIR, Pierre Auguste (1841-1919). Jeune fille en rose au chapeau. Pastel. 61 x 48 cm. Signed in l/l. *85.323.1. Juan-les-Pins, France. Summer '83.

745 RENOIR, Pierre Auguste (1841-1919). Portrait of Madame Pratt. Oil on canvas. 61 x 50 cm. *85.335. In transit between Chicago, Il. and New York, N.Y. Nov. '85. *Recovered.*

746 SISLEY, Alfred (1839-99). Matin d'automne. Oil on canvas. 54 x 65 cm. *85.323.2. Juan-les-Pins, France. Summer '83.

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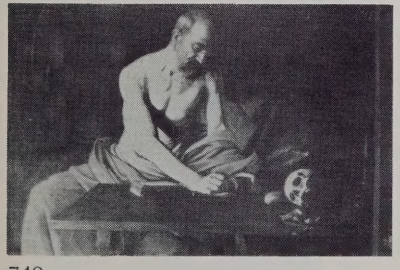

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French, 20th Century

747 ROUAULT, Georges (1871-1958). Man on a Horse. Approx. 61 x 35.6 cm. *85.325.9. Los Angeles, Ca. 22 May '85.

748 UTRILLO, Maurice (1883-1955). Le Lapin Agile, 1933-4. Oil on canvas. Approx. 38 x 46 cm. Signed in l/r. Inscribed: Cabaret du Lapin Agile à Montmartre. 85.349. Montreal, Que. 10 Feb. '85.

Italian, 16th Century

749 CARAVAGGIO, Michelangelo Merisi da (1573-1610). St. Jerome. Oil on canvas. 117 x 157 cm. Coat of arms of Fra Ippolito Malaspina, Prior of Naples, in l/r. Painting cut from its frame. *85.351. Valletta, Malta. 29 Dec. '84.

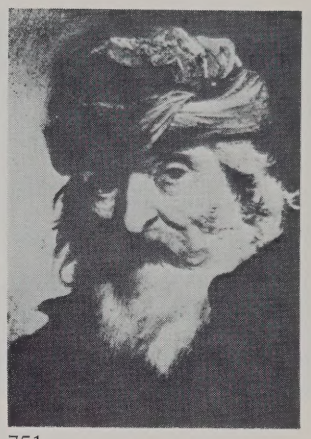
750 SARTO, Andrea d'Angiolo, Attributed to (1487-1530/1). Virgin and Child with Angels. Oil on canvas. 110 x 90 cm. *85.357. Cazzago S. Martino, Italy. 15 Mar. '84.

751 SCHIAVONE, Andrea Medulla (1522-63). Head of an Old Man. Oil on canvas. 42 x 32 cm. *85.361. Robecco sul Naviglio, Italy. 30 Mar. '84.

Swedish, 19th Century

752 LARSSON, Carl Olof (1855-1919). Idyll. Oil on canvas. 70 x 48 cm. Initialed G.L. *85.352.1. Lulea, Sweden. 18 Jan. '85.

753 ZORN, Anders Leonard (1860-1920). Stickande Kulla, 1901. Oil on canvas. 72 x 57 cm. Signed and dated Zorn, 1901. *85.352.2. Lulea, Sweden. 18 Jan. '85.



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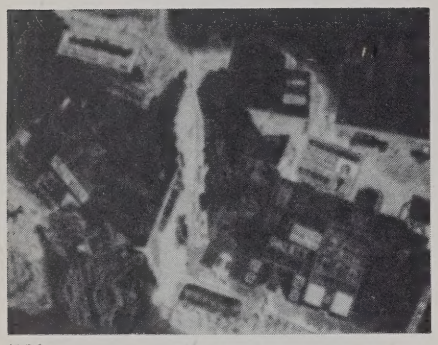

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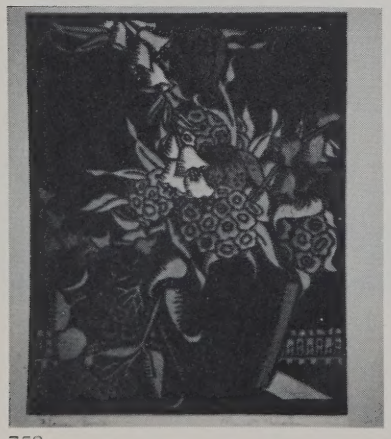

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Prints and Drawings

American, 19th Century

754 AUDUBON, John-James (1780-1851). Black-Backed Gull. Hand-colored engraving and aquatint. Approx. 96.8 x 64.8 cm., sheet trimmed. Ref.: Havell, pl. 241, no. 49. Four creases at bottom. *85.312. New York, N.Y. 12 Apr. '85.

755 DAVIES, Arthur-B. (1862-1928). Iris. Etching and aquatint. 22.9 x 17.8 cm. Signed in pencil in l/r: Arthur B. Davies. *85.362.11. New York, N.Y. May '85.

American, 20th Century

756 BECKER, Frederick (b. 1888). City of Tomorrow, 1939. Wood engraving. 15.9 x 20.3 cm. Signed in pencil in l/r: Fred Becker, title in l/center. *85.362.14. New York, N.Y. May '85.

757 BECKER, Frederick (b. 1888). Public Building, 1939. Wood engraving. 15.2 x 20.3 cm. Signed in pencil in l/r: Fred Becker, title in l/center. *85.362.15. New York, N.Y. May '85.

758 CHAPLIN, Prescott. Flower Bowl, c. 1930. Black and white woodcut. 20.3 x 25.4 cm. Signed in pencil in l/r: Prescott Chaplin, title in l/l. 85.362.1. New York, N.Y. May '85.

759 CHAPLIN, Prescott. Flower Bowl, c. 1930. Colored woodcut. 25.4 x 20.3 cm. Signed in pencil in l/r: Prescott Chaplin, title in l/l. *85.362.2. New York, N.Y. May '85.

760 CHAPLIN, Prescott. Orchid, c. 1930. Colored woodcut. 30.5 x 20.3 cm. Signed in pencil in l/r: Prescott Chaplin, title in l/l. *85.362.4. New York, N.Y. May '85.

761 CHAPLIN, Prescott. Ramo de Flores, 1930. Colored woodcut. 25.4 cm. x 20.3 cm. Signed in pencil in l/r: Prescott Chaplin, title in l/l. *85.362.3. New York, N.Y. May '85.

762 HOLTY, Carl-Robert (b. Germany 1900). Untitled, 1933. Linoleum cut. 20.3 x 15.2 cm. Signed and dated in pencil in l/l: C. Holty '33. *85.362.13. New York, N.Y. May '85.

763 HOPKINS, Edna Boïes (1872/3-1937). Dahlias and Marguerite, c. 1925. Colored woodcut. 85.362.8. New York, N.Y. May '85.

764 HOPKINS, Edna Boïes (1872/3-1937). Datura, c. 1925. Colored woodcut. 85.362.9. New York, N.Y. May '85.

765 HOPKINS, Edna Boïes (1872/3-1937). No. 8 Spotted Dahlia, c. 1925. Colored woodcut. 85.362.6. New York, N.Y. May '85.

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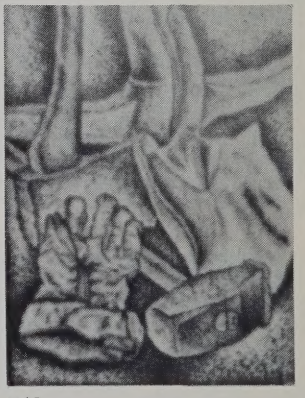

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766 HOPKINS, Edna Boïes (1872/3-1937). No. 8 Sunflower, c. 1925. Colored woodcut. 85.362.5. New York, N.Y. May '85.

767 HOPKINS, Edna Boïes (1872/3-1937). No. 10 Butterflies, c. 1925. Colored woodcut. 85.362.10. New York, N.Y. May '85.

768 HOPKINS, Edna Boïes (1872/3-1937). Pink and Red Dahlia, c. 1925. Colored woodcut. 85.362.7. New York, N.Y. May '85.

769 KESSLER, Friedolin. Still Life. 24.8 x 19.1 cm. Signed in pencil in l/r: Friedolin Kessler, title in l/l. *85.362.12. New York, N.Y. May '85.

Canadian, 20th Century

770 JACKSON, Alexander Young (b. 1882). Indian Shacks, Kitwanga, 1927. Pencil on paper. 22 x 27.5 cm. Ref.: Groves, N.J., *AY's Canada, Drawing by A.Y. Jackson*, 1968, p. 163, pl. 76. *85.313. Cape Breton, N.S. Apr. '85.

English, 18th Century

771 GAINSBOROUGH, Thomas (1727-88). Landscape. Pencil. 6.4 x 8.9 cm. *85.345.2. Oxford, England. 14 Feb. '85. *Reward.*

English, 19th Century

772 CONSTABLE, John (1776-1837). Old Chain Pier at Brighton. Pen and wash drawing. Approx. 6.4 x 8.9 cm. *85.345.3. Oxford, England. 14 Feb. '85. *Reward.*

French, 19th Century

773 DAUMIER, Honoré (1808-79). Political Cartoon. Lithograph. Approx. 25.4 x 20.3 cm. *85.325.10. Los Angeles, Ca. 22 May '85.

774 DAUMIER, Honoré (1808-79). Political Cartoon. Lithograph. Approx. 25.4 x 20.3 cm. *85.325.11. Los Angeles, Ca. 22 May '85.

German, 20th Century

775 KOLLWITZ, Käthe Schmidt (1867-1945). Beim Dangeln. Etching. 40.6 x 27.9 cm. *85.325.1. Los Angeles, Ca. 22 May '85.

776 KOLLWITZ, Käthe Schmidt (1867-1945). Bewaffnug in einen Gewolbe. Etching. 49.5 x 32.4 cm. Signed. *85.325.2. Los Angeles, Ca. 22 May '85.

777 KOLLWITZ, Käthe Schmidt (1867-1945). Losbruch. Etching. 40.2 x 56.9 cm. *85.325.5. Los Angeles, Ca. 22 May '85.

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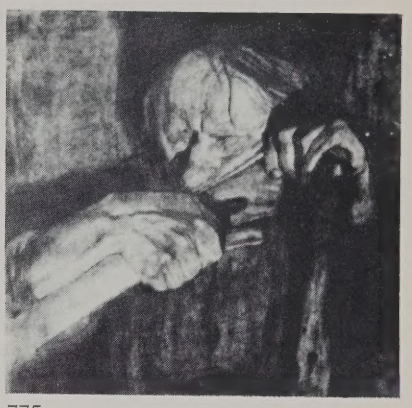

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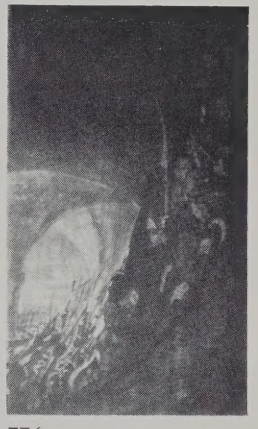

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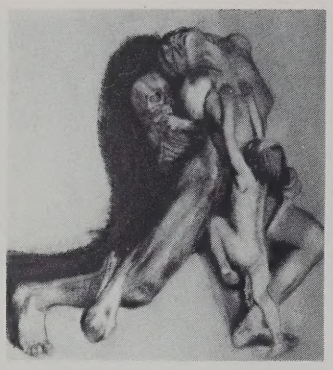

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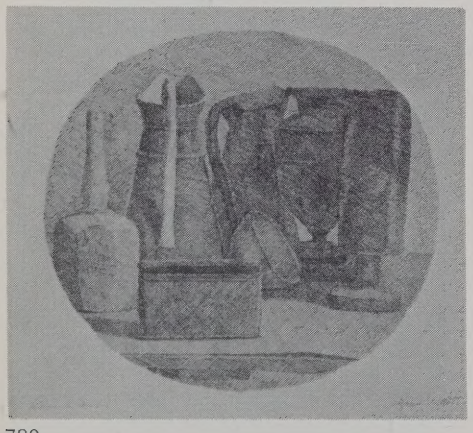

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778 KOLLWITZ, Käthe Schmidt (1867-1945). Tod, Frau und Kind. Etching. 39 x 39 cm. *85.325.4. Los Angeles, Ca. 22 May '85.

779 KOLLWITZ, Käthe Schmidt (1867-1945). Tod und Frau. Etching. 43.8 x 43.8 cm. *85.325.3. Los Angeles, Ca. 22 May '85.

Italian, 20th Century

780 MORANDI, Giorgio (1890-1964). Natura morta con sette oggetti in un tondo, 1945. Etching. 26.7 x 29.9 cm. Signed and dated in l/r: Morandi 1945. Annotated in l/l: Prova di Stampa. *85.326.2. Chicago, Il. Between Aug. '83 and Nov. '84.

Spanish, 20th Century

781 DALI, Salvador (b. 1904). Don Quixote (two prints from the series). Etching. Approx. 20.3 x 25.4 cm. 85.325.14-15. Los Angeles, Ca. 22 May '85.

782 DALI, Salvador (b. 1904). Great Masters Series: Leonardo da Vinci. Etching. Approx. 20.3 x 25.4 cm. 85.325.12. Los Angeles, Ca. 22 May '85.

783 DALI, Salvador (b. 1904). Great Masters Series: Michelangelo. Approx. 20.3 x 25.4 cm. 85.325.13. Los Angeles, Ca. 22 May '85.

784 PICASSO, Pablo (1881-1973). La femme au tambourin, 1938. Etching and aquatint. 66.5 x 51.4 cm. Signed and numbered in pencil in l/l: 4/30 Picasso. No. 4/30. Ref.: Bloch, no. 310. *85.326.3. Chicago, Il. Between Aug. '83 and Nov. '84.

786

Sculpture

American, 20th Century

785 DAVIDSON, Jo (1883-1952). Standing Nude, 1912. Bronze. H. 53.3 cm. No. 6 (only one cast). 85.318. New York, N.Y. 22 Apr. '85.

786 JACKSON, Harry Andrew (b. 1924). Flag Bearer. Bronze. 73.7 x 81 x 29.8 cm. No. 11/60. *85.322. Lost in transit between Wi. and New York, N.Y. Mar. '85.

English, 20th Century

787 EPSTEIN, Jacob (1880-1959). Professor Albert Einstein, 1933. Bronze, slate base. H. 44 cm. One of an edition of 6. *85.329. Old Alresford, England. 24 Jan. '85.

European, 18th Century

788 Unknown. Pietà. Polychrome wood. H. 52 cm. Supplementary catalogue by prefectural decree 2 April 1974. *85.353. Seurre, France. 15 Dec. '84.

French, 20th Century

789 JACQUET, Alain (b. 1939). Spinning Top, 1976. Marble. 22.9 x 22.9 x 22.9 cm. *85.338. New York, N.Y. 12 May '85.

Italian, 14th Century

790 Unknown. Virgin and Child. Polychrome wood. Carved from single block of pear wood, hollow inside. H. 138 cm. *85.360. Coppito, Italy. 23 Aug. '84.

Mexican, 20th Century

791 CASTEÑEDA, Felipe. Tristesa, 1981. Bronze. H. 38.1 cm. *85.337. New York, N.Y. 14 Apr. '85.

Russian, 20th Century

792 ERTÉ (Romain de Tirtoff) (b. 1892). Diva. Bronze. H. 50.8 cm. No. 247/300. *85.309.1. New York, N.Y. 26 Feb. '85.

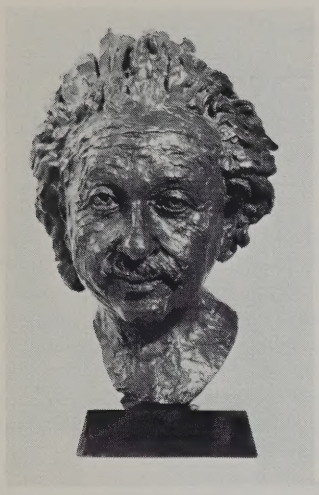
793 ERTÉ (Romain de Tirtoff) (b. 1892). Firebird. Bronze. H. 41.9 cm. Artist's proof. *85.309.2. New York, N.Y. 26 Feb. '85.

794 ERTÉ (Romain de Tirtoff) (b. 1892). In the Evening. H. 50.8 cm. No. 45/300. *85.309.5. New York, N.Y. 26 Feb. '85.

795 ERTÉ (Romain de Tirtoff) (b. 1892). La jalousie. H. 37.5 cm. No. 160/300. *85.309.4. New York, N.Y. 26 Feb. '85.

796 ERTÉ (Romain de Tirtoff) (b. 1892). Le soleil. H. 38.1 cm. No. 145/300. *85.309.3. New York, N.Y. 26 Feb. '85.

797 ERTÉ (Romain de Tirtoff) (b. 1892). Perfume. 20.3 x 38.1 cm. No. 130/300. *85.309.6. New York, N.Y. 26 Feb. '85.



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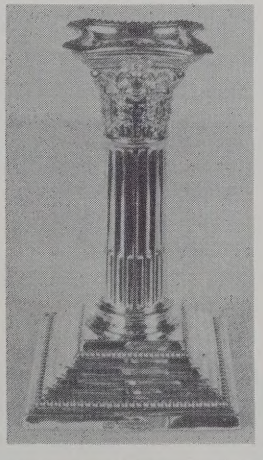

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799

Candlesticks, Candelabra, Lamps

798 SHEFFIELD. Candlesticks (pair), c. 1889. Silver. H. 20.3 cm. *84.344.1-2. Woodstock, England. Mar. '85.

Clocks, Timepieces, Watches

799 CLOWES, John. London. Bracket Clock. Ebony veneer case, elaborate gilt basket top. H. 39.4 cm. Signed on dial and movement: John Clowes, London. Double basket top, rectangular dial with ringed winding holes, calendar aperture, and mock pendulum aperture. Eight-day quarter repeating on five bells. Main spring barrels extend below plate. *85.311.3. Winchester, England. 15 May '85.

800 PARE, Thomas. London. Bracket Clock. Ebony veneer case. H. 30.5 cm. Signed on outside locking plate: Thomas Pare, Londini Fecit. Bell top decorated with gilt fret work. Matted center with calendar aperture at 6 o'clock. Eight-day verge striking movement controlled by outside locking plate. *85.311.2. Winchester, England. 15 May '85.

800

800 *detail*

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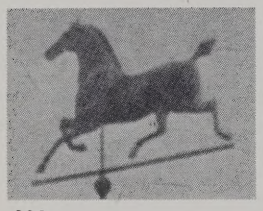

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801 QUARE, Daniel and HORSEMAN, Stephen. Bracket Clock. Ebony veneer case. H. 40.6 cm. No. 217. Back plate engraved, possibly signed. Inverted bell top. Subsidiary dials in arch rise and fall to left, strike/silent to right, and large calendar at center. Eight-day striking movement, verge escapement, quarter repeating. *85.311.1. Winchester, England. 15 May '85.

Enamels

802 LIMOGES. Triptych, Representing Scenes of Prayer (Adoration). Polychrome enamel. Approx. H. 32 cm. Re-covered in blue velvet. 85.324.3. Paris, France. May '85.

Folk Art

803 American. Fiske Hackney Horse. Weathervane. Approx. L. 91.4 cm. *85.333. Rockport, Me. 1 Apr. '85.

804 American. Leaping Deer Weathervane. Deer has lost its antlers. Directionals not taken. 85.332. Hallowell, Me. 26 Mar. '85.

805 American. Rooster Weathervane. Copper, hollow, painted gold. Approx. 61 x 61 cm. Comb and wattles painted red. *85.340. Cumberland Center, Me. 3 Apr. '85. *Reward.*

806 American. Setter Weathervane, 1880s. Approx. 35.6 x 91.4 cm. *85.331. Camden, Me. Before 31 Mar. '85. *Reward.*

807 WATT, Mary. Sampler, April 1864. Approx. 45.7 x 30.5 cm. Signed and dated. Sampler features red brick house, strawberry border, trees and potted flowers. *85.334. Bedford, N.H. 7 Mar. '85. *Reward.*

Miniatures

808 JOFFROI. Lord Byron Miniature. 13 x 11.5 cm. Signed in l/r: Gioffoi. Background bright green. *85.319. Cambridge, England. Jan. '85.

808

Rugs, Carpets

809 Pictorial Kerman of the Royal Throne of Persia. Label on verso in Persian: Property of Ispahani, Tabriz. *85.341. Berkeley, Ca. 12 Mar. '81.

Silver

810 BATEMAN, Peter and Anne. London. George III Vermeil Two-Handled Cup, 1813. Silver. H. 59.7 cm. Tapering round vessel with applied band of rosettes and two reserves, one depicting horses, connected by applied garlands on a reeded round socle with rosettes, leaf decorated handles, reeded cover to match base with acorn finial. 85.314.7. New York, N.Y. 5 May '85. *Reward.*

811 CRIPPS, William. London. George II Salver, 1748. Silver. Diam. 44.5 cm. Engraved coat of arms. Underfoot is engraved depiction of old Knickerbocker Club, 319 Fifth Avenue; and new Knickerbocker Club, 2 East 62nd Street, dated 1915. Round with pie crust border with grape cluster and shell decoration, on scroll legs. *85.314.8. New York, N.Y. 5 May '85. *Reward.*

812 Edinburgh. George III Silver Urn, 1802. Silver. H. 34.3 cm. Wood stand with inscription on silver plaque. Maker's mark indistinct. Domical cover with acorn finial. Ovoid vessel with foliated angular handles on a socle. Bright cut bandings over surface. 85.314.2. New York, N.Y. 5 May '85. *Reward.*

813 George II Style Covered Cups (pair). Sterling silver. H. 16.5 cm. Inverted bell shape with median molded banding, repoussé overall, on a molded base. Fitted cover with squat round finial. 85.314.5-6. New York, N.Y. 5 May '85. *Reward.*

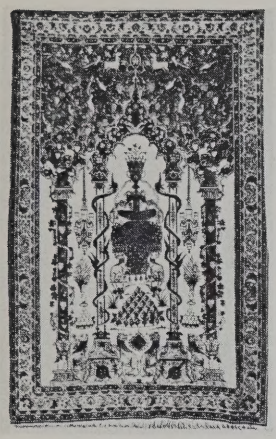
814 RUGG, Richard. London. George III Presentation Salver, 1770. Silver. Diam. 42.5 cm., Wt. 1.9 kg. Engraved on recto, coat of arms, and on verso an inscription and depictions of Knickerbocker Club. Salver is circular with notched gadrooned rim, four foliate capped scroll feet. 85.314.1. New York, N.Y. 5 May '85. *Reward.*

815 SHEFFIELD. Wine Coolers, 19th c. (pair). Silver. H. 24.1 cm. Engraved coat of arms. Flaring vessel with undulating rim, applied grapevine decoration and handles, mask and scroll supports. 85.314.3-4. New York, N.Y. 5 May '85. *Reward.*

816 Soup Tureen. Silver. Approx. 35 x 50 x 30 cm. Tureen with cover. Decorative baroque motifs in relief, two handles and four feet. *85.324.1. Paris, France. May '85.

Antiquities

Ethnographic Objects



809

Roman

817 Corinthian Capital. White marble. 40 x 50 cm. Inv. No. 682.1. *85.355. Ostia, Italy. 3 Oct. '84.

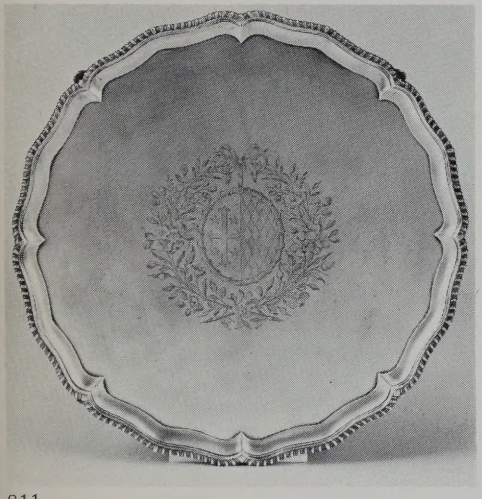
Pre-Columbian

818 TEOTIHUACÁN. Classic Period. Seated Female Figure. Ceramic. 9 x 7.5 cm. Ref.: Sonnery, J.L., *Rediscovered Masterpieces*, 1985, p. 26, no. 170. Figure is bright yellow; headdress and eyes are black. *85.321. New York, N.Y. 26 Apr. '85.

African

819 Dan (Guinea). Fertility Mask. Dark wood with high patina and headdress of iron nails. H. 24.1 cm. *85.317. Durham, N.C. 23 Mar. '85.

820 Lowango, Zaïre (Kongo). Nail Fetish. Wood, nails, rope. Approx. L. 31.8 cm. Cavity of accumulative material in center of back. *85.326.1. Chicago, Il. Between Aug. '83 and Nov. '84.



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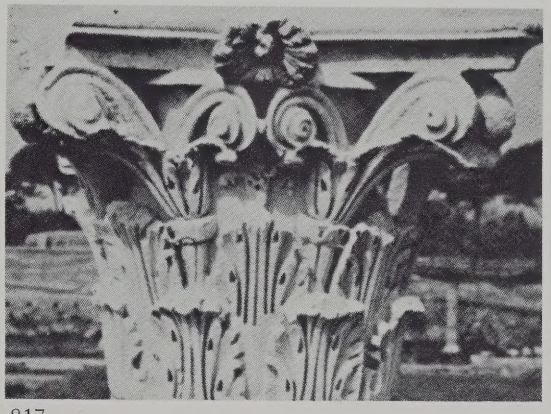

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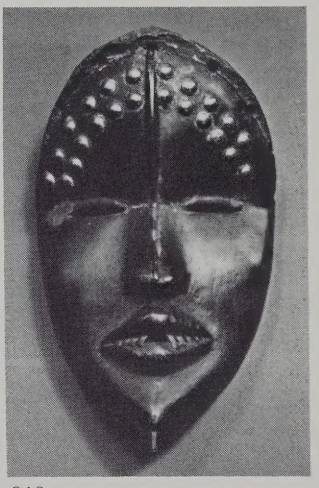

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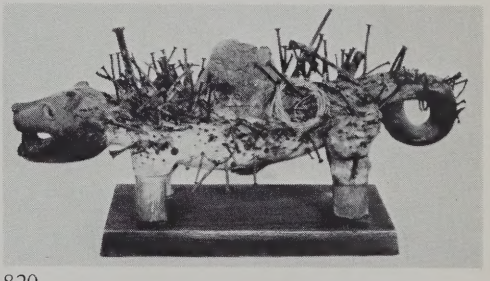

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811 *underside*

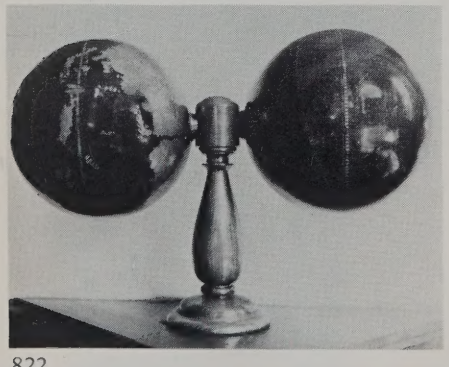
Books, Documents, Manuscripts, Maps

821 CARY, J. & W. London. Cary's New Celestial Globe, March, 1816. Diam. 46 cm. Cary's new celestial globe on which are laid down stars, nebulae etc. contained in the astronomical works of the Rev. F. Wollaston. The globe is mounted on a library stand with compass platform. 85.316.3. London, England. 25 Jan. '85. *Reward.*

822 Chinese Terrestrial and Celestial Globes (pair mounted together). Lacquered wood. Diam. of each 45.7 cm. Ex Coll.: Mr. Langdon Warner. Globes mounted together on stand that was designed by and made for the Royal Geographic Society in 1920. No other globes mounted in this manner have been recorded. It has been estimated, from the lacquer and cartography, that their date is not later than mid-18th c. *85.316.1. London, England. 25 Jan .'85. *Reward.*

823 NEWTON and Son. Newton's New and Improved Celestial Globe, 1851. Diam. 55 cm. Signed and dated: Newton and Son 1851. Newton's new and improved celestial globe on which all the stars, nebulae and clusters contained in the catalogue of the Rev. F. Wollaston FRS, are laid down, their right ascensions and declinations having been recalculated for the year 1830 by W. Newton. The globe is mounted on a library stand. 85.316.2. London, England. 25 Jan. '85. *Reward.*

824 PHILLIP, George. London. Facsimile of Martin Behaim's Globe (of 1492), 1908. Diam. 50.8 cm. Mounted on a library stand. 85.316.4. London, England. 25 Jan. '85. *Reward.*



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